2001 a space odyssey

2001年宇宙の旅

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MGM PRESENTS A STANLEY KUBRICK PRODUCTION

2001年宇宙の旅

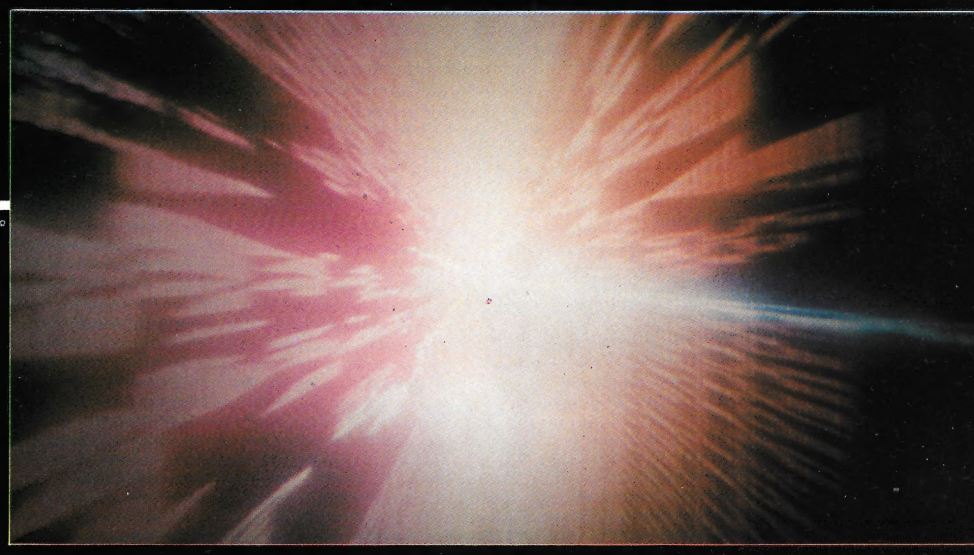
MGM Films■CIC Distribution■1968 Production■Super Panavision■Metro Color

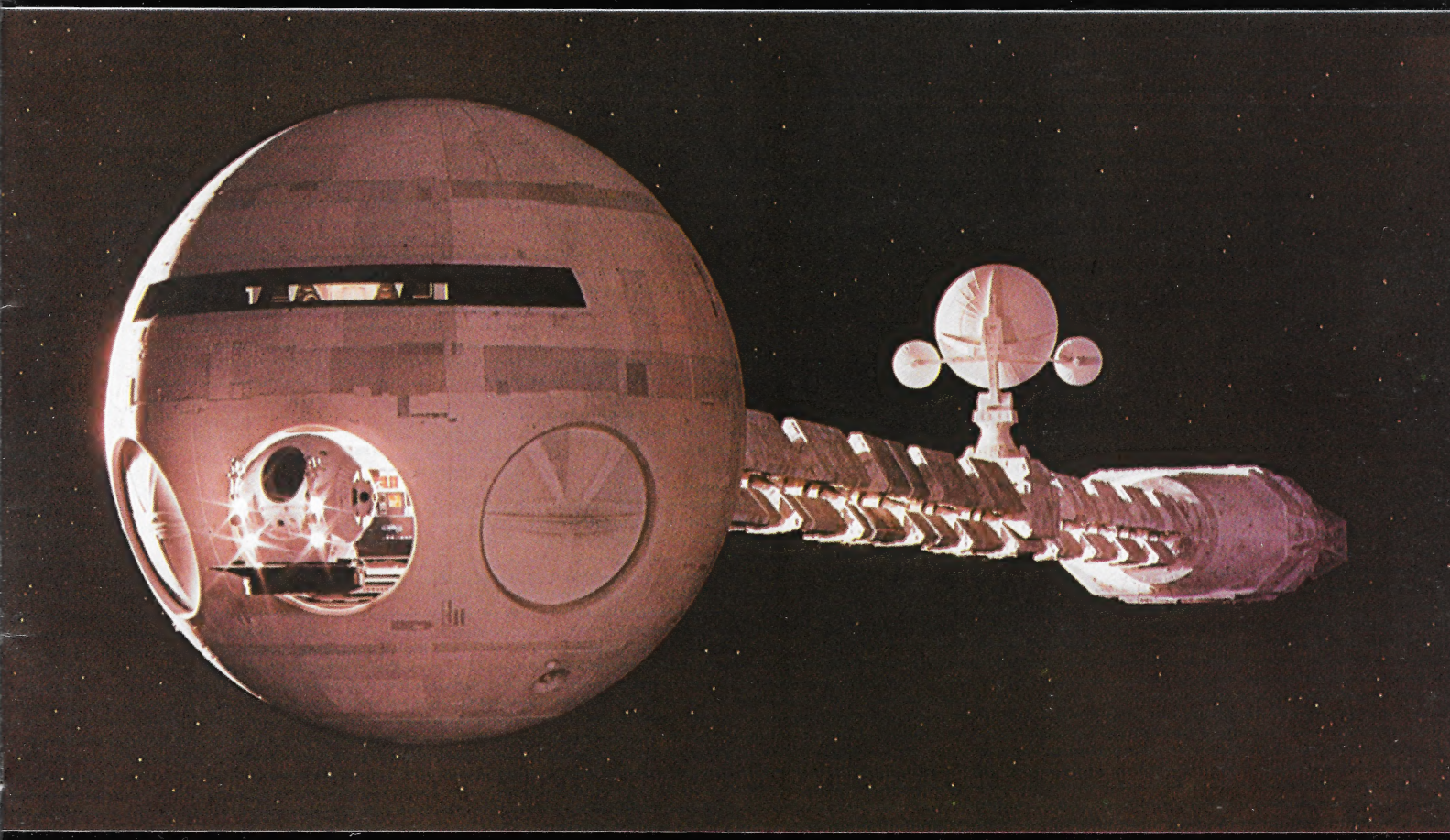
《Special Selection by the Ministry of Education》

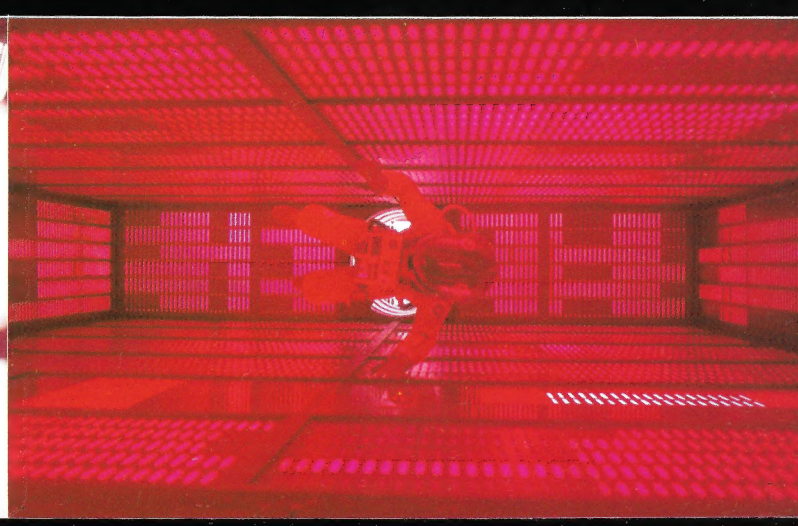
★If the audience understands this film at first glance, our intention will have failed.
———Arthur C. Clarke

★I was trying to create something that cannot be explained in words - a visual experience, an intense experience that reaches deep into the viewer's consciousness. (About the intention of the production) The theme of this film is the concept of "God." However, this is not God as we know it today, but God as defined scientifically. God as an intelligent being in the universe, the cutting edge of biological evolution. (About the theme of the work)
———Stanley Kubrick

★Stanley Kubrick has created the ultimate science fiction film, and it would be extremely difficult for anyone to make a better one.
While technical comparisons can be made, I think 2001: A Space Odyssey is far superior.
———"Star Wars" director George Lucas







STORY

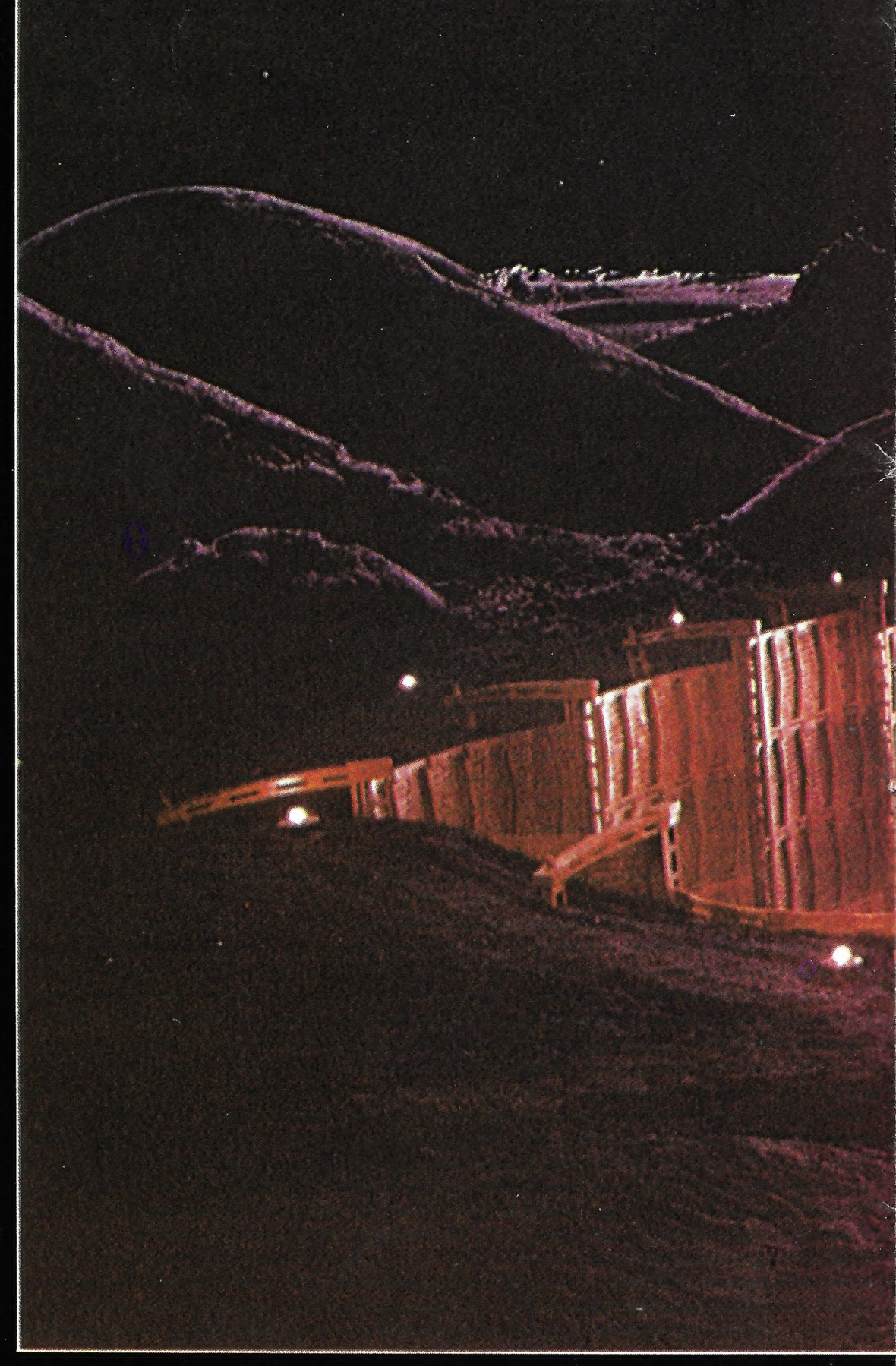
Four million years ago, small groups of monkeys, the ancestors of humans, lived on Earth. Above them lay the vast sky, and all around them lay vast plains.

One morning, they woke up to find something strange nearby. It was like a black monument, standing proudly in the wilderness. Who could have erected it? The geometric shape was clearly not natural, and even the monkeys seemed strange to them. They gazed at it from a distance, but some even reached out and gently touched it.

Then, as if this black stone slab had encouraged the monkeys to make progress, they discovered tools.

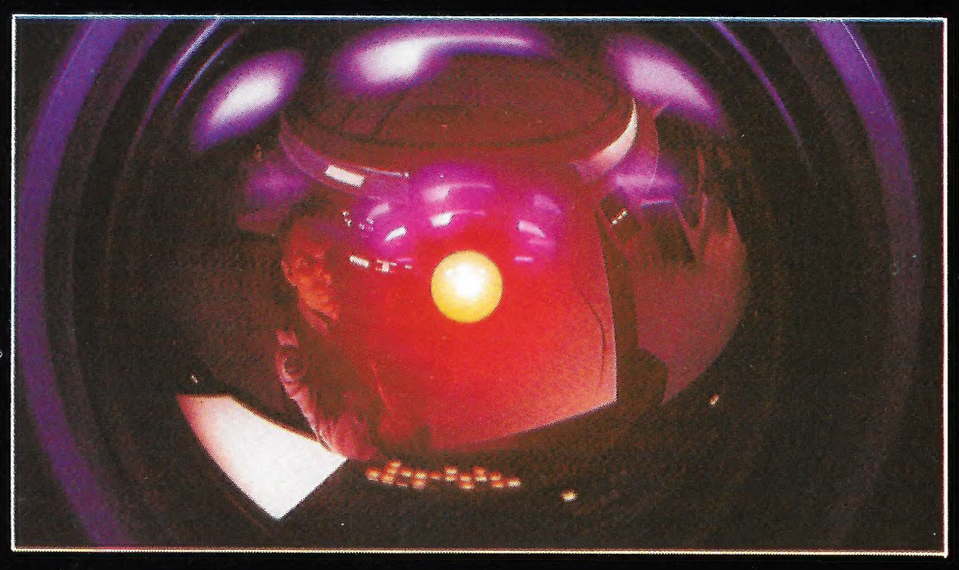
It was merely a single bone taken from the skeleton of a wild beast lying on the ground, but the monkey who held it became much stronger than before, and was able to wield it to fend off other groups of its kind when attacked.

Once humans discovered tools using the black stone slab as a guide, they continued on the path of progress. The single bone that the human ape playfully tossed high into the air eventually continued to evolve into a spaceship.



Fast forward to the year 2000. We already have bases and colonies on the Moon, and passenger spacecraft regularly travel between Earth and the Moon, with Space Station 5 serving as a relay point.

The spaceship Orion is currently flying from Earth towards the space station. Orion is a ferry boat that travels between Earth and Space



Station 5, and has wings because it passes through the Earth's atmosphere.

However, on this journey, the only passenger on the Orion is Dr. Floyd (William Sylvester) of the National Aeronautics and Space Administration. He is heading to the moon on a secret mission. After taking off from Cape Kennedy Airport in the United States, they arrive at Space Station 5 about an hour later.

This space station orbits the Earth at an altitude of 1,800 km above the equator. It was assembled in space, shaped like a wheel, and rotates slowly on its axis. Although there is no gravity here, the centrifugal force generated by the rotation gives us a sense of gravity, making us feel the same as we do on Earth.

After resting for a while in the spacious lobby, where he spoke with tourists from other countries and called his family via videophone, Dr. Floyd set off for the Moon on the Aries, a spacecraft that connects the Space Station to the Moon, and arrived at the Lunar Base in Clavius Crater two days later.

The Aries slowly lands on a surface pad, which then lowers into a huge underground chamber, carrying the craft, allowing passengers to descend into the underground base without putting on spacesuits.

Because Clavius Base is located near the south pole of the moon, the Earth never sets and always shines just above the horizon, shining more than 50 times brighter than the full moon.

After meeting with the scientists at the base, Dr. Floyd traveled with them on the Moon Bus to Tycho Crater, north of here.

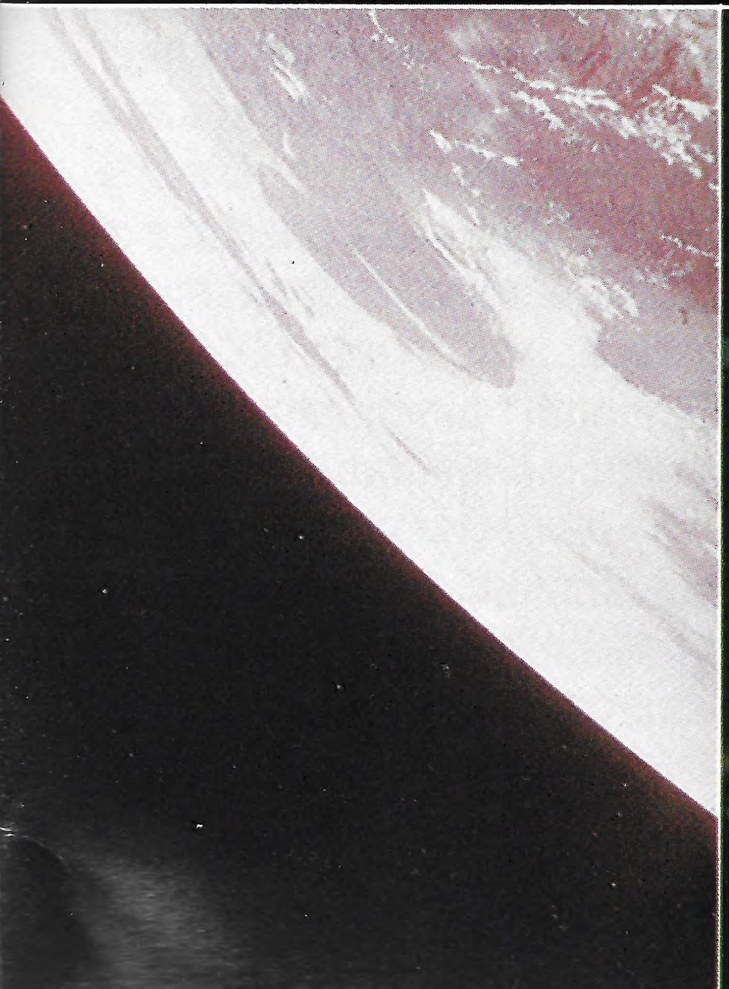
The doctor's secret mission was to investigate a mysterious object unearthed in Tycho Crater.

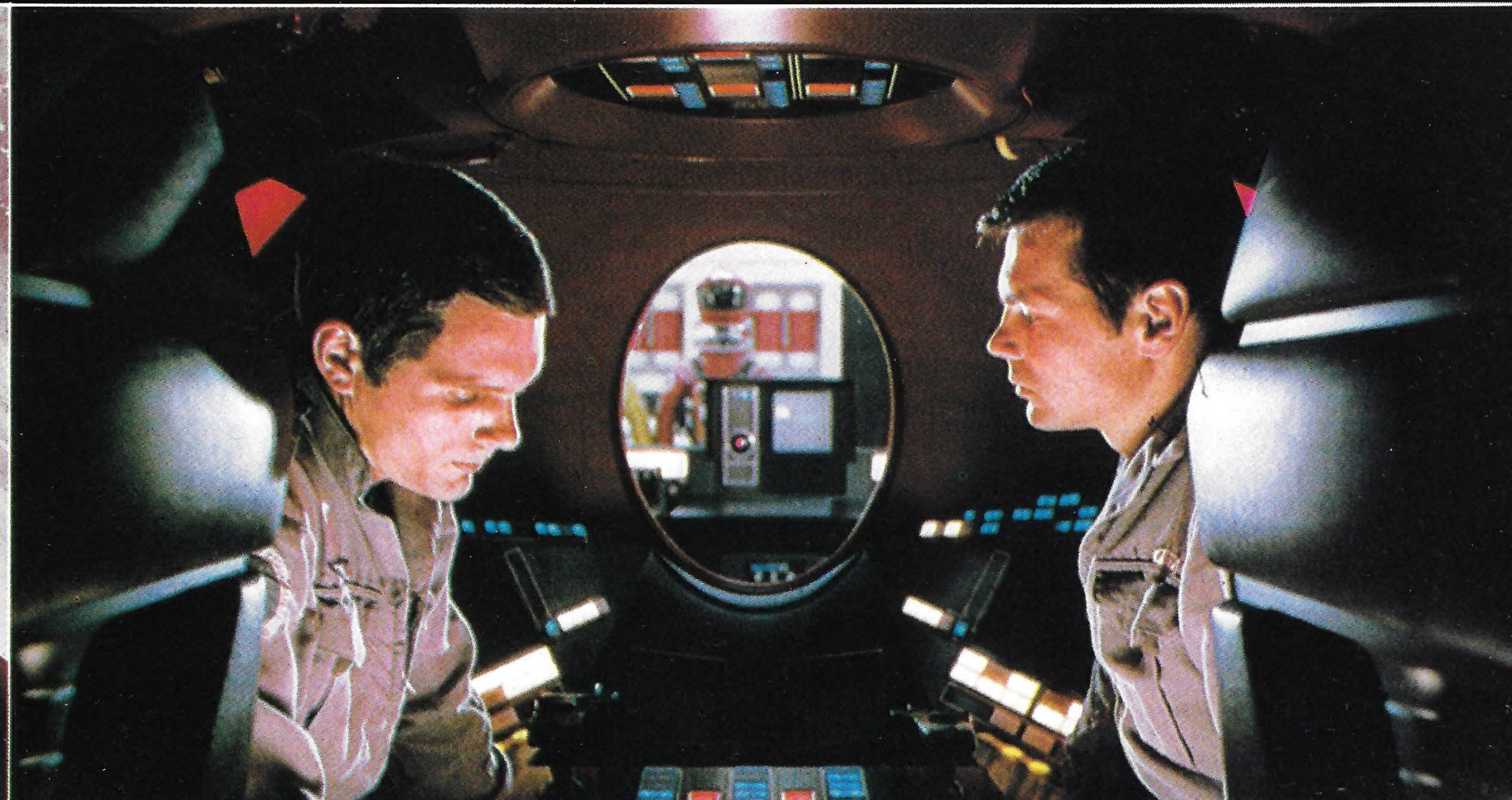
At the excavation site, the doctor and his team found the famous black stone slab. Four million years ago, before humans had appeared on Earth, some alien being that had visited Earth also appeared on the Moon, leaving behind this monument as a visiting card.

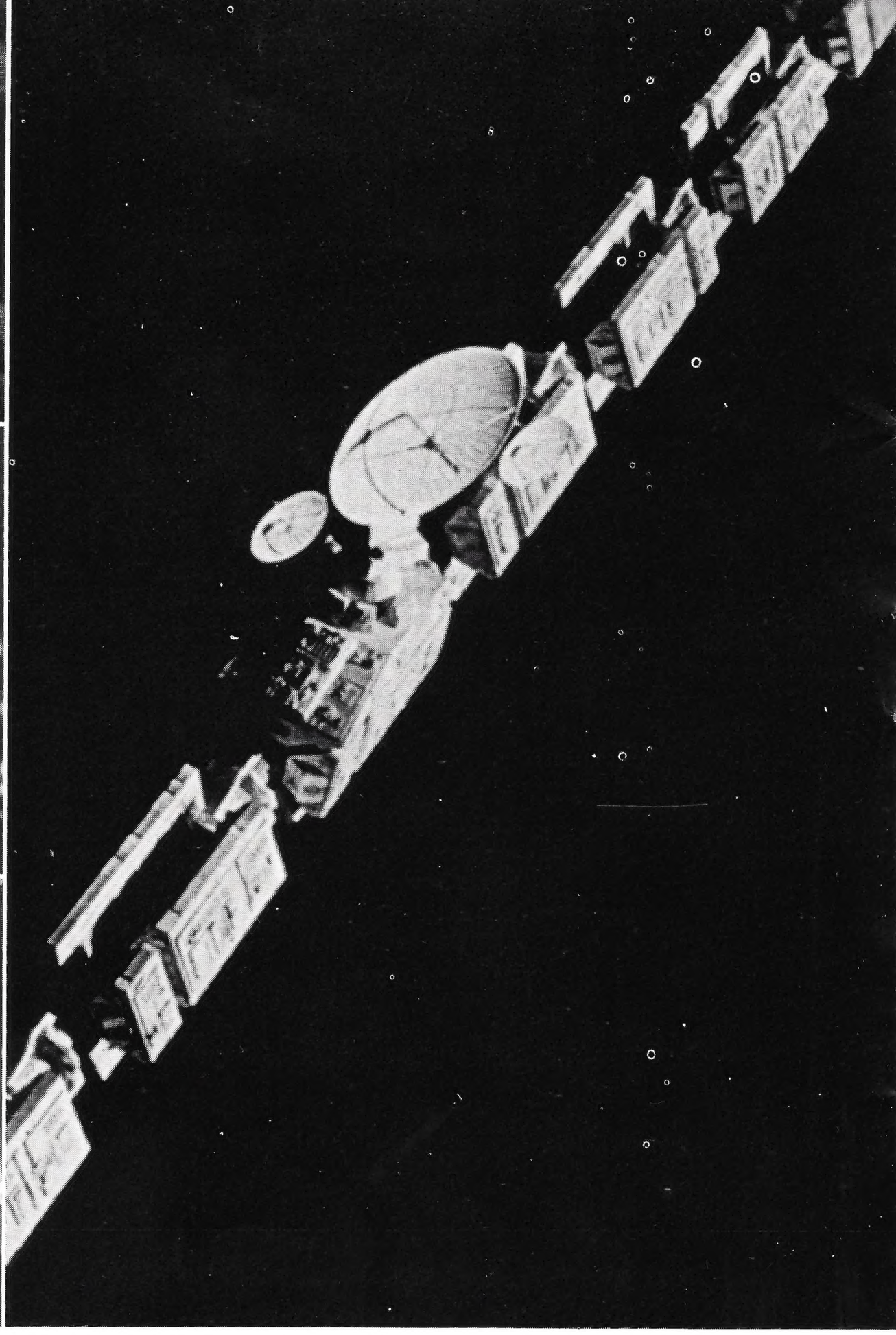
Like the monkeys of old, 21st-century scientists stood before the black stone slab, staring intently at it. Some even reached out and touched it.

The black stone slab constantly sent out a powerful radio signal in the direction of Jupiter, which is why it was excavated. As the rays of the dawning sun brushed the top of the slab, a high-pitched metallic sound rang out, causing the scientists to instinctively cover their ears and become embarrassed.

Scientists concluded that some alien creatures had erected the black stone tablet here, and that they were located at the destination of the radio signal. 14 months later, the nuclear space probe Discovery took off for Jupiter, 800 million kilometers from Earth, to solve the mystery of the black stone tablet.







The space exploration vessel Discovery is 210 meters long. Its tip is spherical, with the control room and crew quarters located in the upper half. Like a space station, it rotates gently to create a sense of gravity. The lower half of the sphere is a hangar, housing several single-person spacecraft. The spacecraft are small spacecraft equipped with magic hands for work, and are used when going outside the vessel for investigations or repairs.

The space exploration vessel Discovery is crewed by five scientists. Three of them are sleeping in artificial hibernation capsules until they reach their destination and their help is needed. With pulse and breathing close to zero, oxygen, food, and energy can be conserved. Therefore, the only active people on board are the captain, Dr. Bowman (Keir Dullea), and Dr. Poole (Gary Lockwood).

Besides them, there was another, and most active, crew member: the computer HAL 9000. This was a highly advanced computer that monitored every corner of the spaceship in place of the sometimes fallible humans. If even the slightest abnormality was found, it was tasked with immediately and accurately issuing instructions for appropriate measures, such as repairs. What's more, it was a computer like Superman, capable of free speech, thought, and even emotions.

As the Discovery continues its smooth journey towards Jupiter, HAL 9000 has a frightening thought.

At one point, HAL suddenly announces that there is something wrong with the antenna, which is needed to maintain constant contact with Earth and is located outside the ship, and that it will soon fail completely.

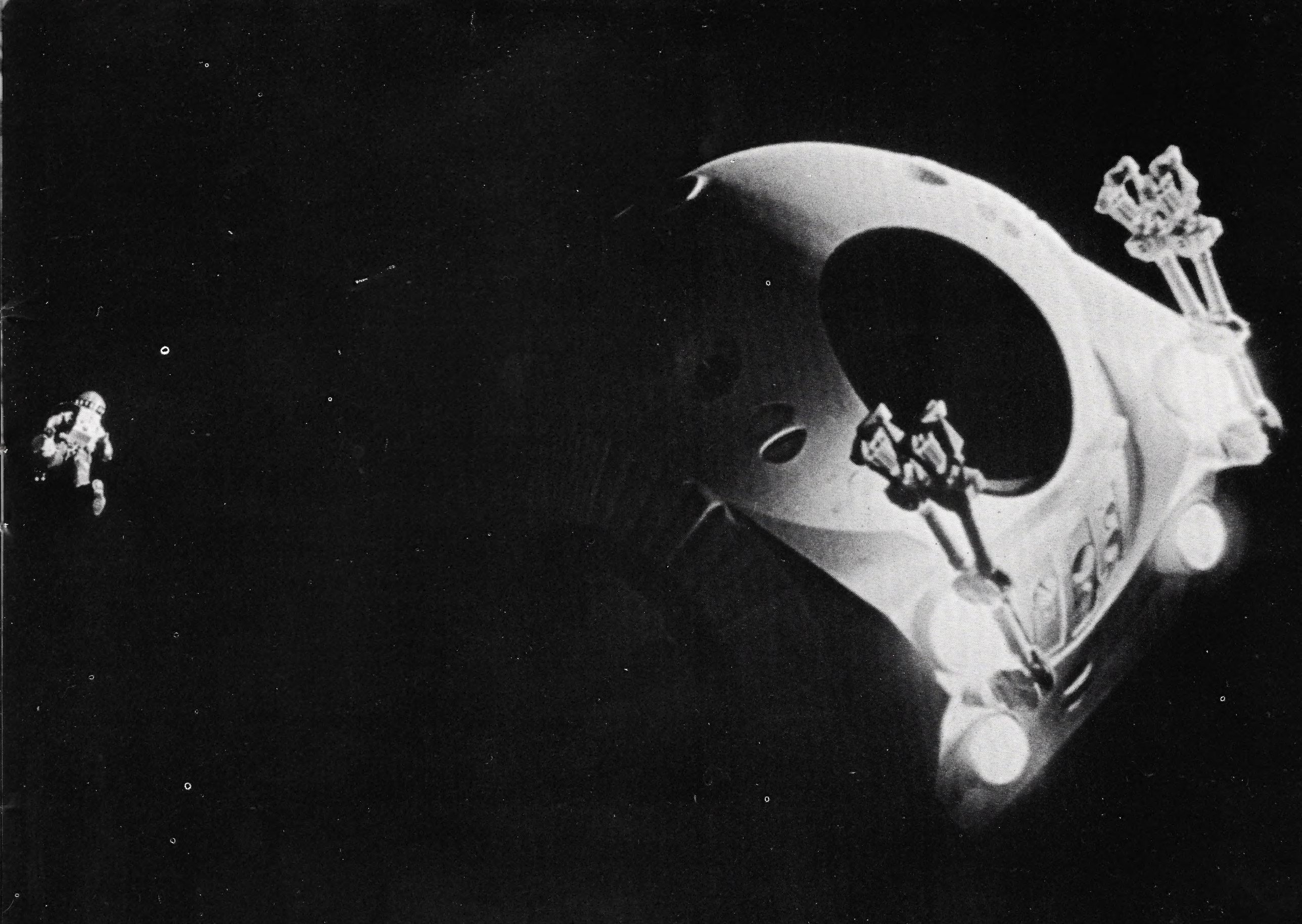
Dr. Poole then leaves the Discovery in his one-man spacecraft and replaces the antenna part as instructed by HAL. However, upon inspection, he finds that the part is in good working order.

Bowman, suspicious of HAL's capabilities, discussed his opinions with Poole inside the spacecraft so that HAL could not hear, but the omnipotent HAL read their words using its lip-reading ability and launched a dangerous rebellion.

HAL again instructed Dr. Poole on how to adjust the antenna, and when he returned to the spacecraft, he was lured out into the vacuum of space and cut the lifeline.

Seeing his comrade drift away, Dr. Bowman immediately followed him in his spaceship, grabbed him with his Magic Hand, and tried to bring him inside the ship, but HAL had tightly closed the hangar door and would not let Bowman inside either. So he used emergency measures to force his way inside the ship. The three people inside, who were hibernating, were already dead.

Bowman entered HAL's electronic brain chamber and, despite his pleas, shut down all but the functions necessary for navigation. HAL was now completely a machine necessary for navigation.



Bowman, the only survivor, continued on his voyage, and when he eventually entered the orbit of Jupiter, a planet 1,000 times larger than Earth, he discovered a large black stone slab floating among the planet's several moons.

As Bowman traveled in his spacecraft, he was suddenly swept away by a cosmic current, crashing through a great cluster of stars at incredible speeds and into a completely different dimension of time and space, a mysterious realm where all human knowledge, skill, and understanding were useless, a world far beyond the limits of what any living human could endure.

When Bowman suddenly came to his senses, he found himself standing in a quaint, elegant Louis XVI-era room, and, strangely enough, he found himself the only person quietly occupying the spacious room.

He did not know whether it was on a planet prepared for him by the omnipotent, cosmic power that had bestowed intelligence and progress on Earth's people and that had beckoned Bowman with the mystery of the black stone slab, or whether it was on his old home, Earth.

Despite its elegant furnishings and decoration, the room was as cold, lifeless, and impersonal as a laboratory cage. Bowman had gradually aged and aged there. Now, as if to affirm his fate, he lay quietly in bed. Beside him stood a spaceship and a black stone slab, symbolizing his life.

He gently raised his hands and gave them a final bow, and once again the miracle of the black stone slab occurred: he rose as a fetus on the same bed where he had died.

It was also a leap into a higher level of humanity, one that could store within its body the experience and wisdom gained from reaching the very edge of the solar system and encountering the absolute power of the universe, and then set off from there.

The fetus gazes out at the Earth and the universe, patiently waiting for the day it will be born into the world.

From the Intersection of Images and Words

Norio Ito

The buzz surrounding the film "2001: A Space Odyssey" upon its initial release is still fresh in our minds, even though it has been 10 and a half years since then. It was a sci-fi blockbuster with an unprecedented budget for a time when prices were low. It was produced and directed by Stanley Kubrick, one of the most distinctive and perfectionist figures in American cinema. That alone is significant, but what particularly piqued the interest of a sci-fi fan like me was the fact that sci-fi master Arthur C. Clarke provided full cooperation, including co-writing the screenplay.

Science fiction, which depicts a world that does not exist in reality, is extremely difficult to express in images, although it is easy to do so in words.. The more realistic you try to make a fictional world seem, the higher the expenses become, and even without that, science fiction, whose appeal often lies elsewhere than in human drama, has the drawback of being difficult to attract a large audience. These two points are the stumbling blocks of over 90% of previous science fiction films. However, Kubrick has chosen Clarke, who writes scientifically-driven or fantastical works from a realistic, macroscopic perspective, to visualize the world of Clarke's novels. Needless to say, I couldn't wait and rushed to the theater.

Even those who didn't see the film at the time are

likely aware of the subsequent uproar through various publications. "2001" depicted the richly imagined world of science fiction with a precision never before imagined, and its suggestive storyline, completely devoid of explanation, sparked controversy, both for and against, not only in Japan but around the world. To be honest, I left the theater feeling lost. One factor was that, contrary to my expectations, it wasn't Clarke's film. It's a Kubrick film, of course, but it wasn't until I saw it four or five times that I truly understood it. That's how fascinating and enigmatic the film was.

In Japan, once the initial buzz died down, the film was largely forgotten, partly due to its difficult-to-understand plot. It was only then that "2001" began to

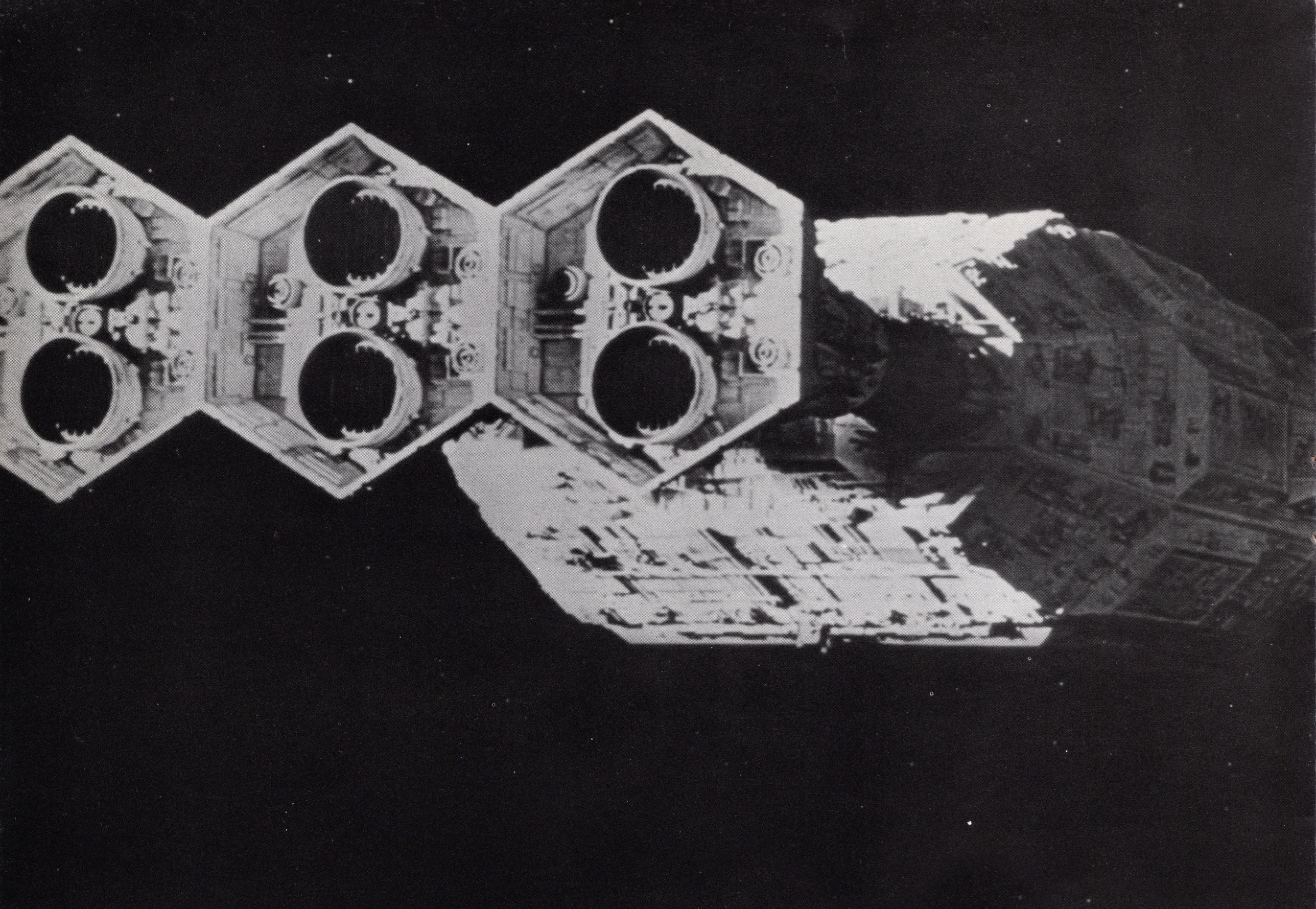
demonstrate its strange power. In any field, not just film, works whose popularity precedes critical acclaim are likely to be forgotten. However, "2001" proved to be a rare exception, and rather than losing audience numbers in the West, it has become a landmark in film history, drawing ever-increasing audiences. The first manned moon landing occurred on July 21, 1969, just over a year after the film's release. This fact is likely not unrelated to the trend toward reevaluating "2001." Kubrick's determination to tackle monumental themes ahead of his time and pursue visual beauty without fear of audience incomprehension finally bore fruit.

But is the film "2001" really as difficult to understand as we first thought? As I wrote earlier, the screenplay for this film was a collaboration between Kubrick and Clarke, and in that sense Clarke's ideas must have been incorporated into it, if not fully. However, as I wrote earlier, it was not Clarke's film, and the finished work was permeated with Kubrick's intentions. While the calculation (2001) - (Clarke) = (Kubrick) may seem a bit far-fetched, by considering what was added and what was removed from Clarke's initial ideas, we should at least be able to get a vague idea of what Kubrick was aiming for.

In an interview, Kubrick said, "I read a lot of science fiction, but I wasn't a big fan. I was attracted to the possibility that there might be many advanced civilizations and evolved life forms in the universe.
I have always admired Arthur Clarke's novels, so when I wanted to develop my interest in advanced extraterrestrial civilizations into a story, I couldn't think of a better partner than one of the most gifted science fiction writers out there. His scientific education and wide knowledge made him an even better choice."

Clarke was invited to write the film, and his 1951 story “The Outpost” was used as the basis for the film.

In 1996, shortly after humans established a base on the moon, a mysterious object was discovered on the unusually flat summit of a high mountain on the moon. It was a shining, roughly pyramidal, polyhedral structure, nearly twice the height of a human. At first, it was thought to be evidence of a civilization on the moon, but precise dating revealed that it predates the emergence of life on Earth. However, although it was clear that the object was some kind of device, further investigation was not possible. This is because there was an invisible, dome-shaped force field surrounding the object, which firmly repelled any intruders. Humans were unable to do anything about the mysterious object, and eventually destroyed it using nuclear power.



What was that pyramid? One theory is possible. Perhaps it was a traffic light left on the moon by an advanced life form. Perhaps it was a device left behind by a creature wandering the universe, searching for its kind, to predict when intelligence would one day emerge on Earth and to tell the tale. One reason it was on the moon is that leaving Earth and venturing into space is proof that humanity has become a species worthy of evolution.

The device that patiently sent signals out into the cosmos that we had not yet been found is now destroyed. Humanity has sounded the fire alarm, if you will. The day when whoever comes from the far reaches of space will surely be approaching...

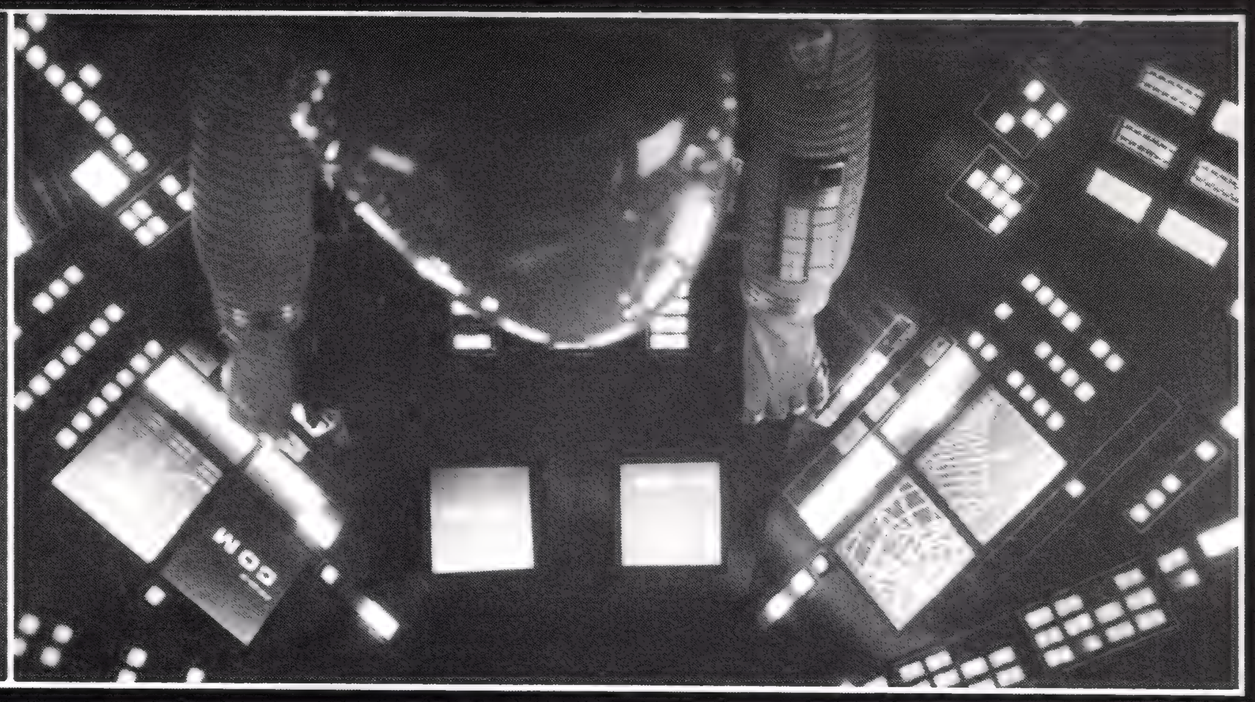
Kubrick and Clarke used this as a basis for writing a prose-like screenplay. Kubrick said, "What we wrote was essentially a long prose description of the film. ... What we ended up with was a 50,000-word work that was more like a full-length novel." This was probably the precursor to the full-length novel of the same name, published under Clarke's name only, to coincide with the film's release. However, compared to the finished film, the novel version (as expected of Clarke) is extremely explanatory and allows for only one interpretation. So why did the film have to end up in this form?

The following is just my speculation, but science fiction, especially novels, can sometimes be extremely theoretical. In order to make events that deviate from the everyday world more convincing, the author sometimes explains facts that the protagonist of the story would never know, and builds the story accordingly. But what would happen if the same thing were done with a movie? The entire story would probably be filled with narration that is impossible to understand after hearing it just once, or it would end up being a movie that you can't finish even if you spend 10 hours on it. Kubrick must have become increasingly aware of the differences between science fiction movies and novels during the production process. At the very least, it is certain that during the filming stage, the dialogue and narration that were originally in the script were gradually omitted, and methods were adopted to emphasize imagery and sound effects.

Kubrick said, "The film's message cannot be put into words. It's an experience that doesn't depend on language. There is less than 40 minutes of dialogue in the two and a half hour running time. I tried to create a visual experience that doesn't fall into the trappings of words, one in which the emotional and philosophical content penetrates directly into the subconscious. If the film is a success, I think it is because it appeals to people who have never given much thought to the destiny of man, his role in the universe, or his relationship with higher beings. The philosophical and symbolic meanings of the film are up to the viewer to consider."

But even so, the ending of "2001" What was Kubrick trying to portray here? Clarke's words provide a clue: "If technology were to reach a satisfactory level of development, it would be indistinguishable from magic. And if there were to be any living creatures that were sufficiently evolved, they would be indistinguishable from gods."

What astronaut Bowman encounters in the depths of space is a highly evolved being with advanced technology, a god with near-omnipotent powers. There is nothing foolish enough to try to guess God's intentions.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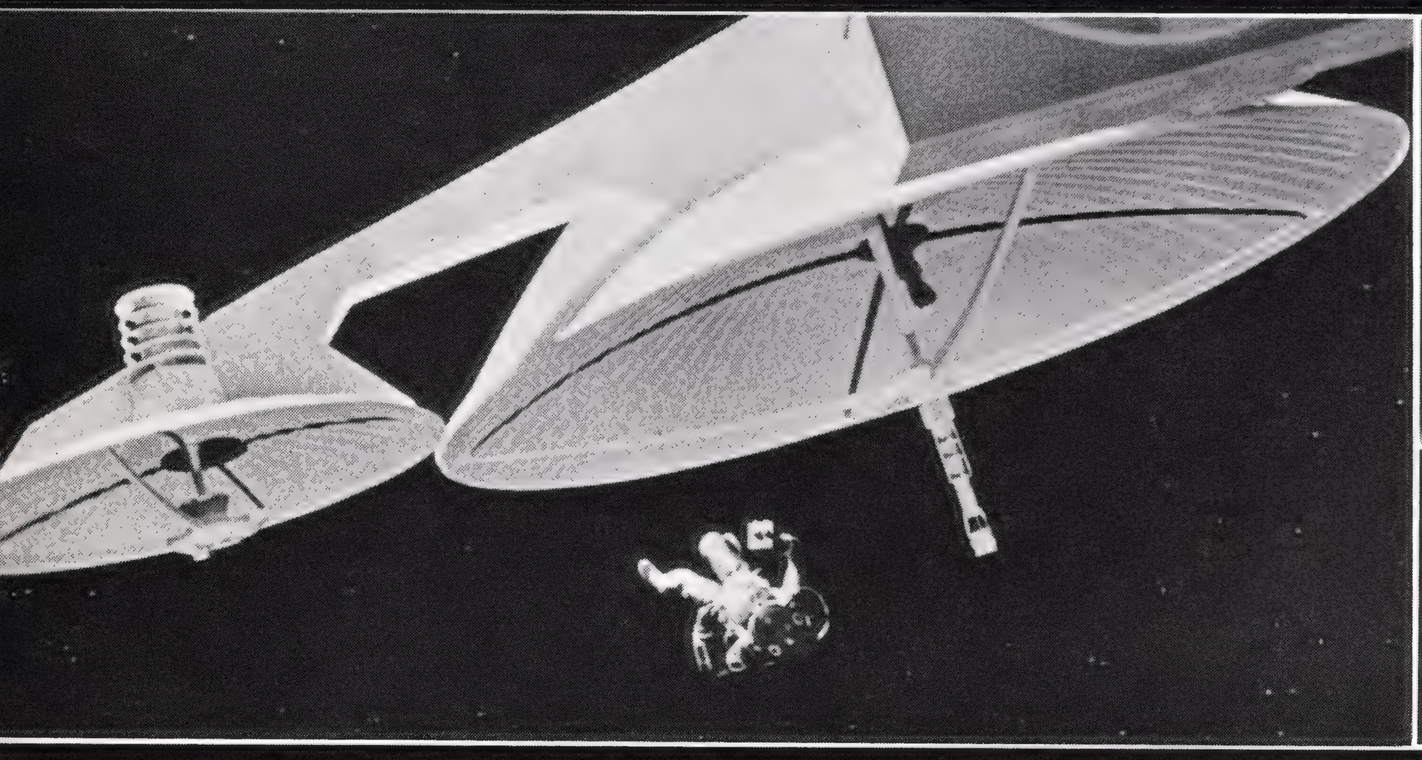
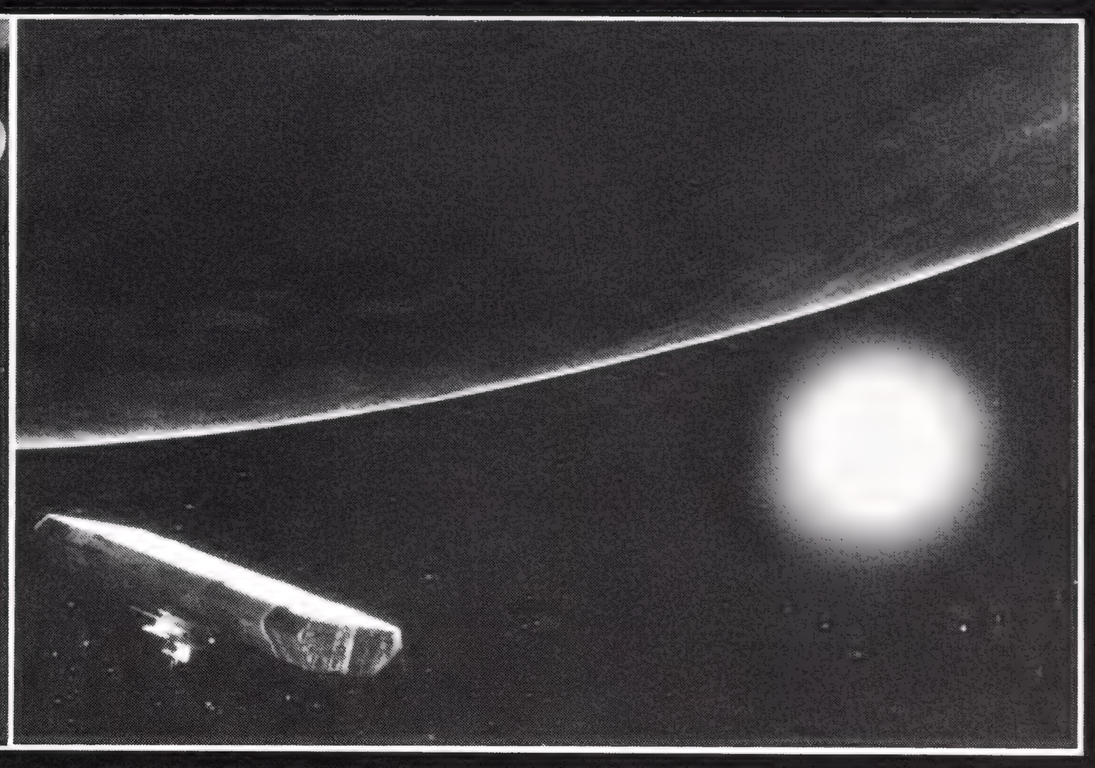
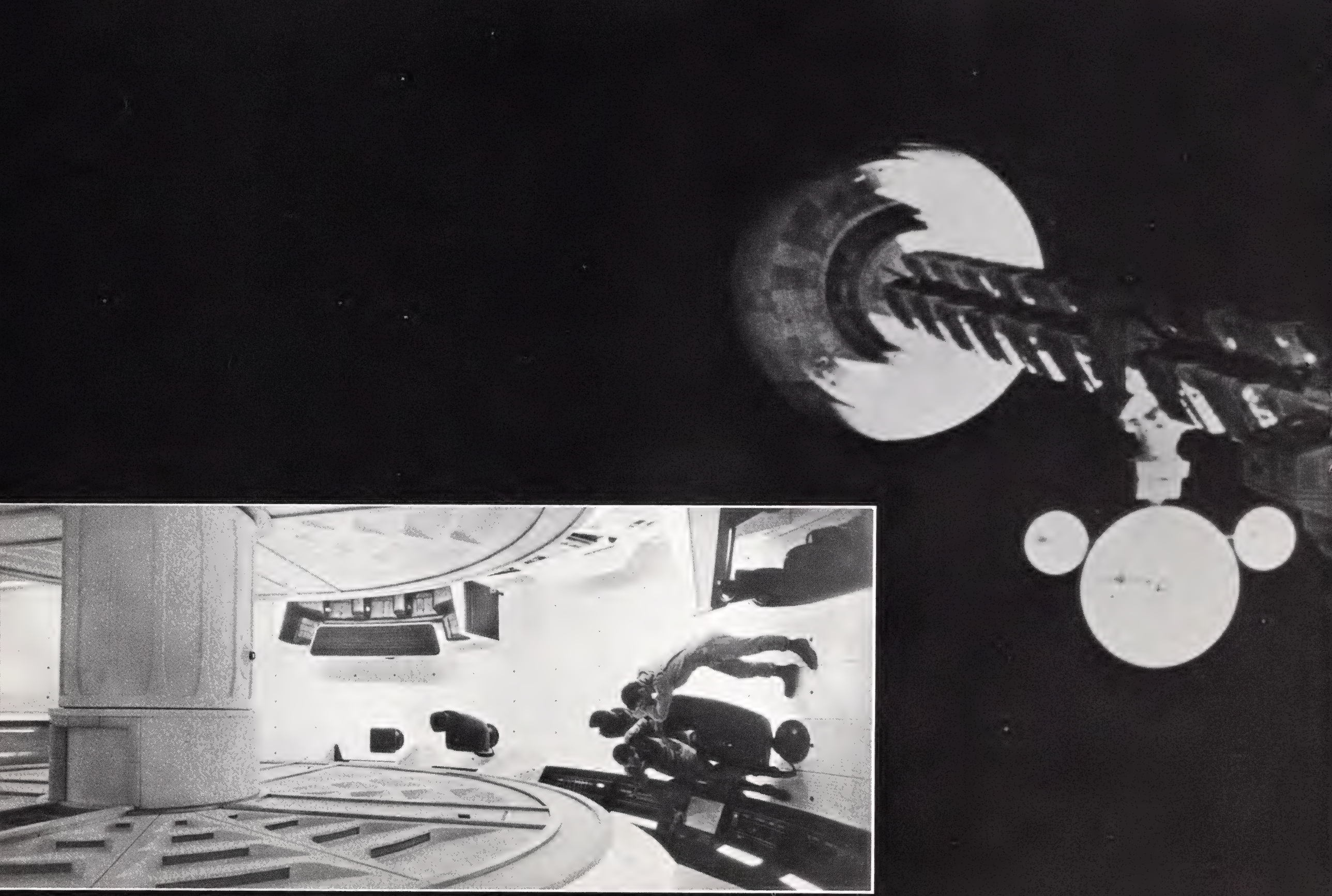
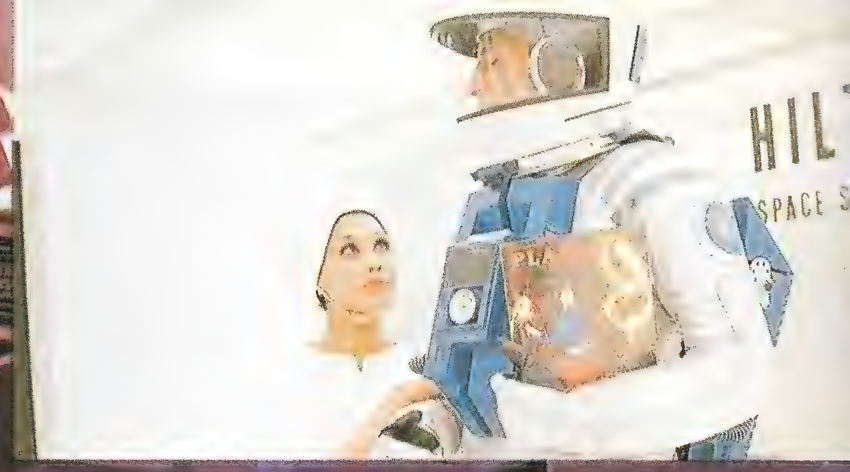








MGM PRESENTS A STANLEY KUBRICK PRODUCTION

2001: a space odyssey

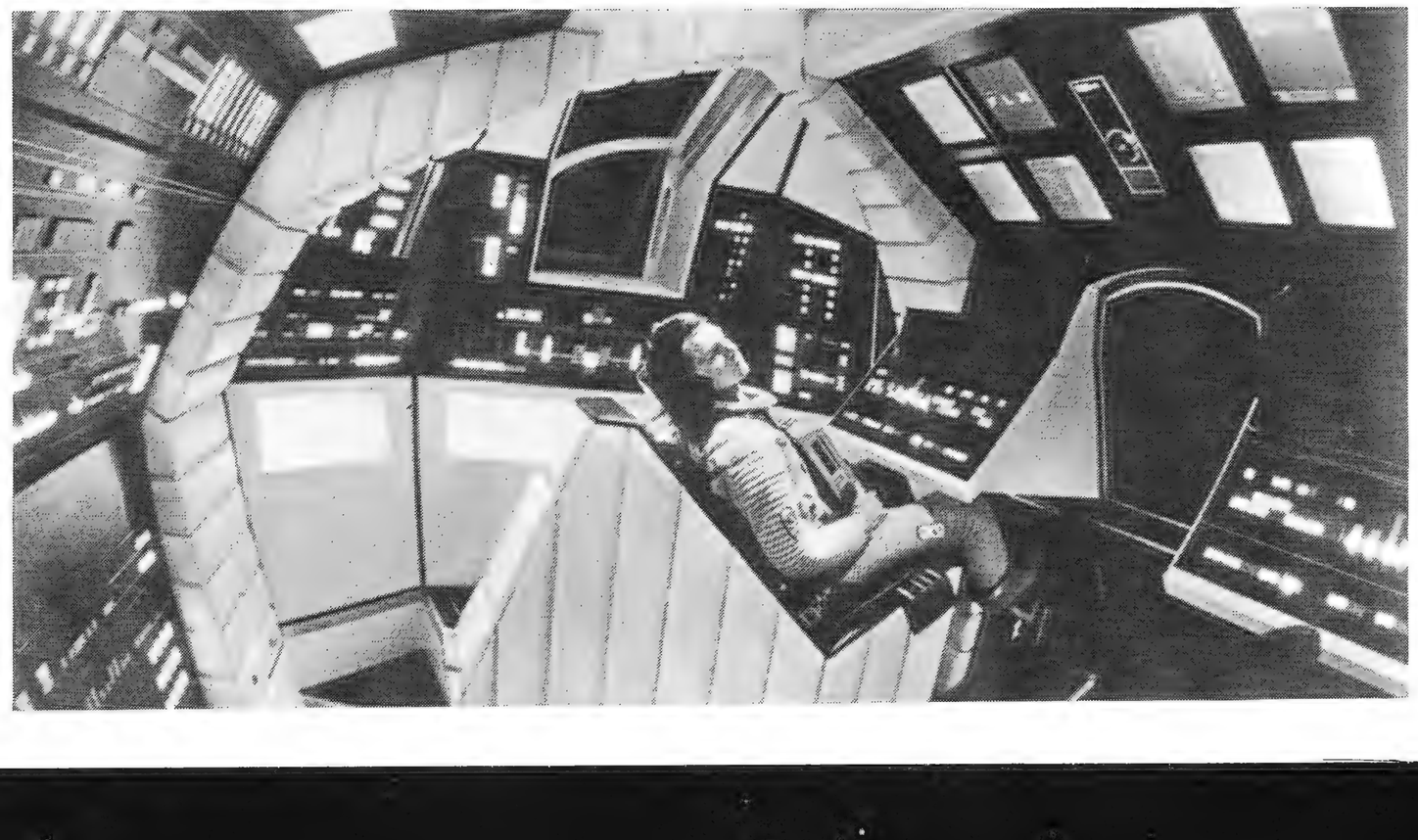
Keir Dullea, who plays the future astronaut Bowman, experienced two major growth moments: first, being able to star in a Kubrick film, and second, being given a leading role in a completely new film that he had never played before.

After his excellent performance as an anxious, neurotic young man in "In Lisa's Eyes," he received offers from various film companies, but all of them offered roles as neurotic, anxious young men.

As a result, Dullea was taken aback when Kubrick offered him a role that was so different from his previous image of David.

Unlike his previous roles, Dulllea plays Bowman: tall, somewhat lumbering, imposing, double-PhD, astronaut and pilot - in short, he brilliantly portrays a new type of human being created by the space age (2001).

Born in Cleveland, Ohio in 1939, he moved to New York with his parents when he was three years old, and considers himself a semi-New Yorker. Major appearances: "In Lisa's Eyes" ('63), "Wet Instinct", "West of Montana", "The Great Assault" ('64), "Mother's Journey", "Bunny Lake is Missing" ('64), "The Vixen" ('67), "Abnormal Pleasure" ('69), "Continuing Friends" ('74)

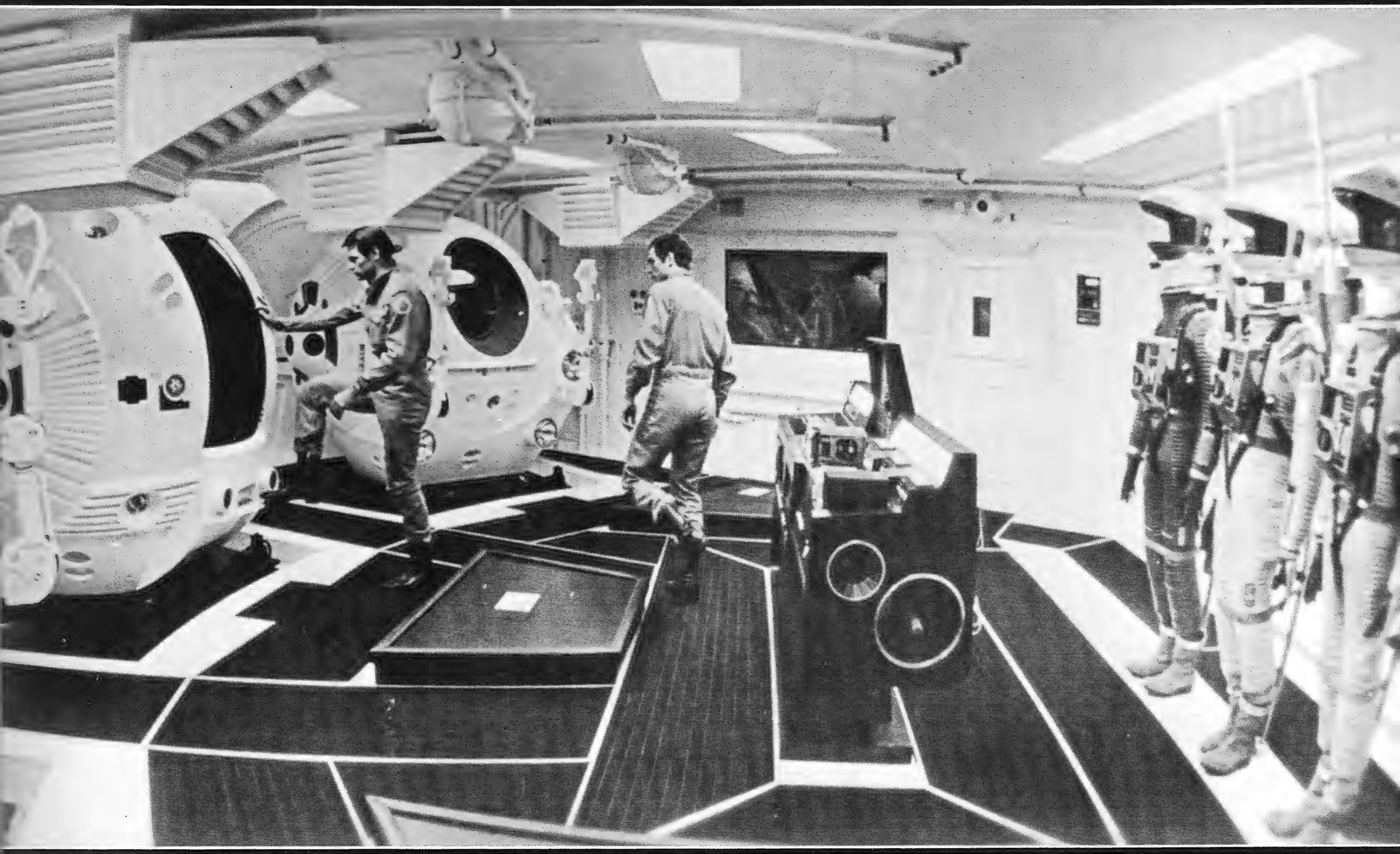


GARY LOCKWOOD

(Pilot Poole)

KEIR DULLEA

(Captain Bowman)



Before starting his television series "The Lieutenant," Gary Lockwood spent about three weeks at Marine Corps Base Quantico to see what the daily life of a real Marine lieutenant was like. He wanted to know how a real lieutenant walked, talked, and behaved.

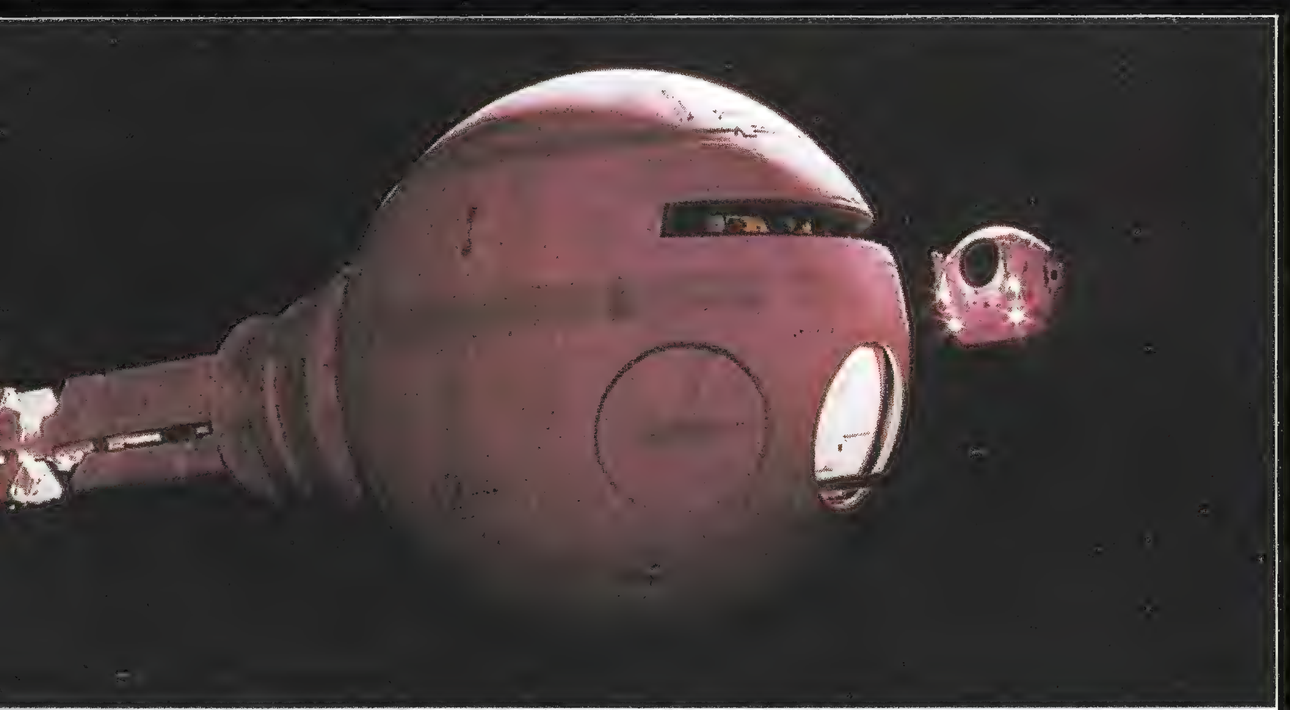
However, this accurate field trip was impossible for Poole in “2001: A Space Odyssey.”

The super-astronaut depicted in the film, with the knowledge of two university professors and the physique and stamina of a professional football linebacker, had yet to exist.

To prepare for the role of Officer Poole in the film, he drew on his years of experience in television, as well as the acting skills he gained from appearing on Broadway in “There Was a Little Girl” and in films such as “Splendor on the Grass.”

In "2001: A Space Odyssey," he plays the role of the physically strong Officer Poole, but in reality, Lockwood is also physically well-endowed, standing 6 feet tall. He is a well-built man, and played football at UCLA. He started his film career as a stuntman.

Major appearances: "Tall Story" ('59), "Splendor on the Grass", "Stormy Season", "The Magic Sword" ('60), "The Young Young Parade" ('63), "The Traitor Squad" ('64), "The Duel at Fire Creek" ('67), "The Las Vegas Heist" ('68)



The Special Photography of "2001: A Space Odyssey"

Kenji Iguchi

If I had been asked to write this article 10 years ago when this film was first released, I would have been very confused. The film uses a huge variety of special effects, but at the time I had no idea how they were created.

Of course, some of the filming methods were easy to predict, and explanations were published in magazines at the time. However, most of these predictions were completely off the mark.

Later, interviews with the staff at the time and research books were published, and the full details of the film's special effects were finally revealed. What we found was far more astonishing than we had ever imagined.

Douglas Trumbull, who joined the special effects team at the young age of 24 and whose recent special effects work also featured in “Close Encounters of the Third Kind,” described the situation at the time as "like a physics laboratory." The film's staff, who spent money like water and continued trial and error until they created something perfect, resembled the single-mindedness of scientists.

Here are some of the most important special effects used in this film.

First of all, the ape scene in "The Dawn of Man" uses a system called front projection, which was probably first put into practical use in this film. This involves setting up a screen behind the actors, projecting a separately shot landscape onto it, and then filming this screen and the actors at the same time, which is very similar to the traditional system known as screen process.

However, while the traditional screen process (sometimes called rear projection) uses a semi-transparent screen and projects from the opposite side of the screen to the actors and camera, front projection is unique in that it projects from the same side as the actors and camera. This allows for a much clearer image than when the image is projected through a semi-transparent screen.

However, if the projection is done from the same side as the actor, the actor's shadow will naturally be projected onto the screen.

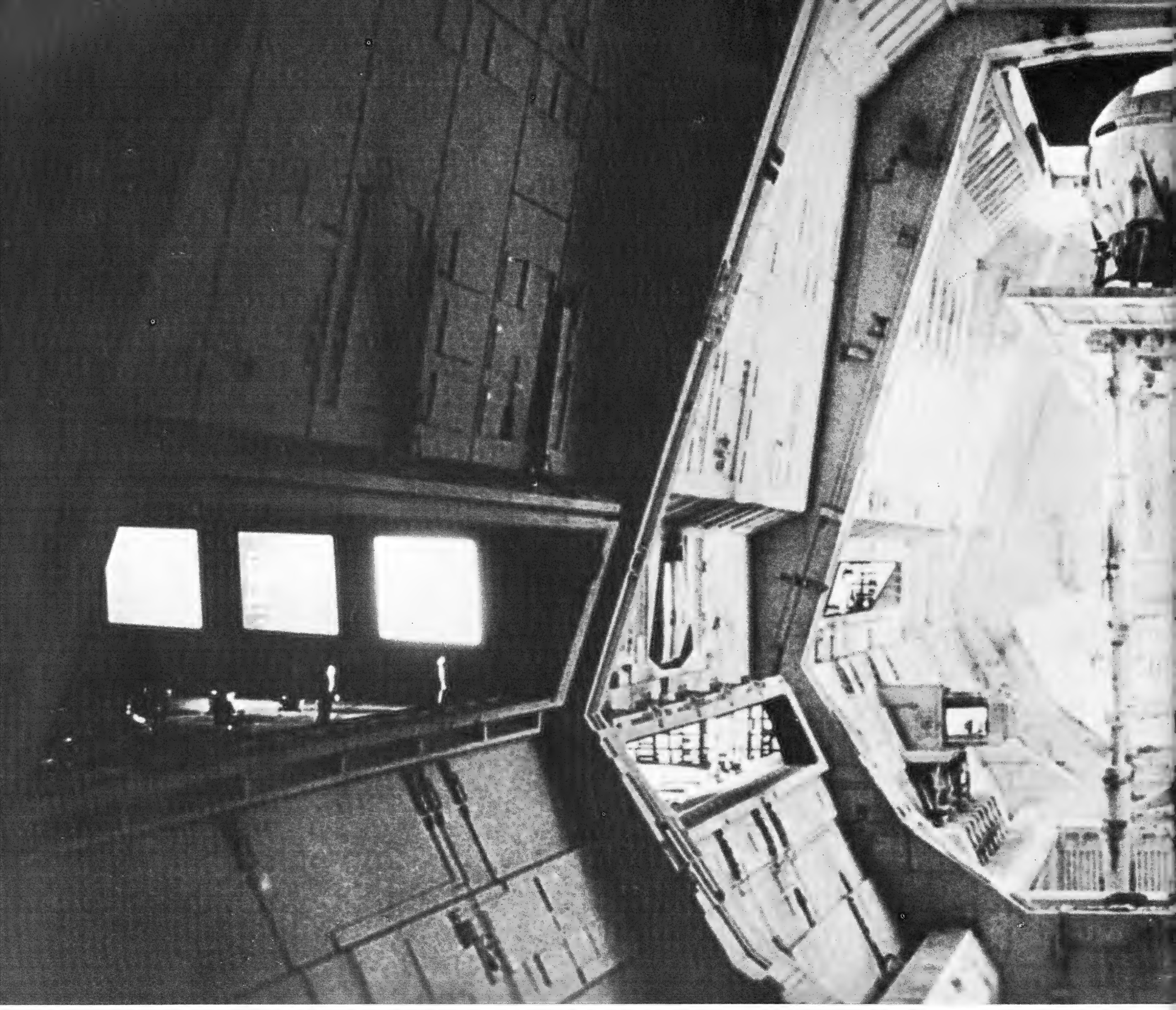
So what they do is make sure the direction of the camera lens and the direction of the projector's light are perfectly aligned. This way, the actor's shadow is hidden by the actor himself. To align the direction of the lens and the direction of the light, a half mirror is placed diagonally in front of the lens and the projector's light is reflected onto it from the side.

Since this film, this system has been used in many films, but it has not been very successful, as even a slight misalignment between the direction of the lens and the direction of the light can result in large shadows. The only recent example of this system being successful is "Close Encounters of the Third Kind."

Most of the figures that appear in the windows of spaceships and other objects are rear-projected from the inside.

However, one scene in the film where the Moonbus flies over the surface of the moon required incredibly time-consuming special effects. As the Moonbus flies from the back center of the screen towards the Tycho Crater, we see Dr. Floyd and his team looking at a map in the window.

In shooting this scene, first, a model of the Moonbus is attached to the tip of a worm gear about 10 meters long, and this worm gear is driven by a precise synchronous motor, so that the model of the Moonbus moves repeatedly in exactly the same place. This device is placed in a miniature set on the moon's surface, and the first shot is taken with black velvet cloth pasted on the window part of the Moonbus. After the shot is finished, the film is rewound and white paper is pasted on the window part of the Moonbus, and the other parts are covered with black paper.



The piece is then covered with velvet and a second photo is taken while a separately shot scene of the interior of the ship is projected onto the white paper.

This way, only the window area is left unexposed during the first shot, and the interior of the ship is burned into it during the second shot.

Furthermore, in order to shoot this scene on the dark surface of the moon and with pan focus, the exposure time for each frame was extremely long, and it is said that it took between 10 seconds and nearly a minute to shoot one frame.

The scene in which a stewardess holding space food turns upside down in a spaceship heading for the moon was shot by attaching a camera to a rotating set, and the set and camera were turned upside down to match the stewardess's movements. This kind of technique was also used in Fred Astaire's dance scene in "That's Entertainment."

But when it comes to something as gigantic as the scene aboard the Discovery, it's a bit surprising. The set was 38 feet in diameter and 10 feet wide. Since no one other than the actors was allowed on the set, a television camera was attached to the set, and the director directed the scene while watching the television.

Jupiter is a key feature of the film, and it was photographed using a device called the Jupiter Machine, which Trumbull developed specifically for the film.

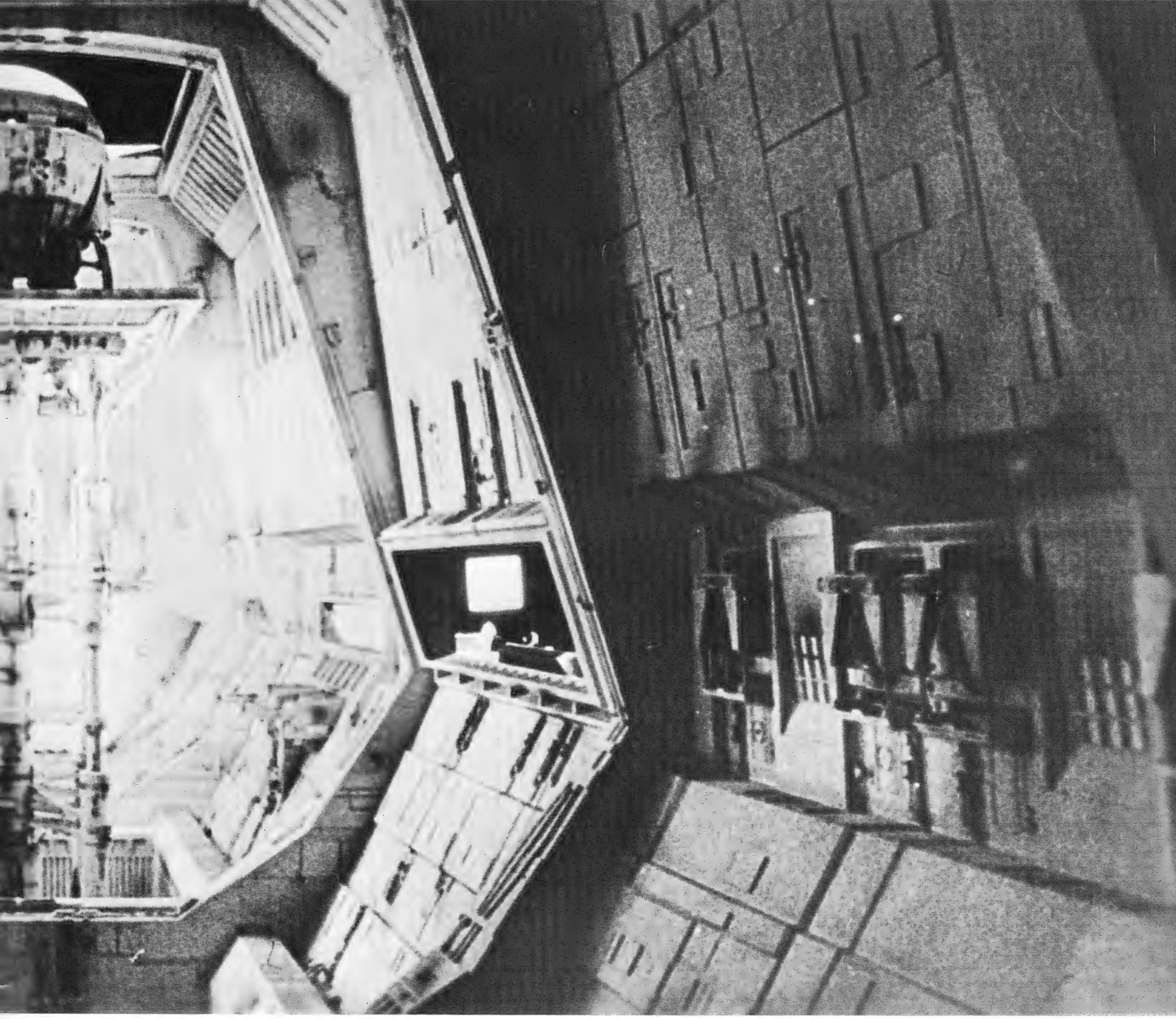
This scene was originally filmed using pictures, but this lacked depth and caused problems. Trumbull then came up with a device that painted the edges of a rotating disk with white paint, projecting a slide of a picture of Jupiter onto the disk, and filming the scene.

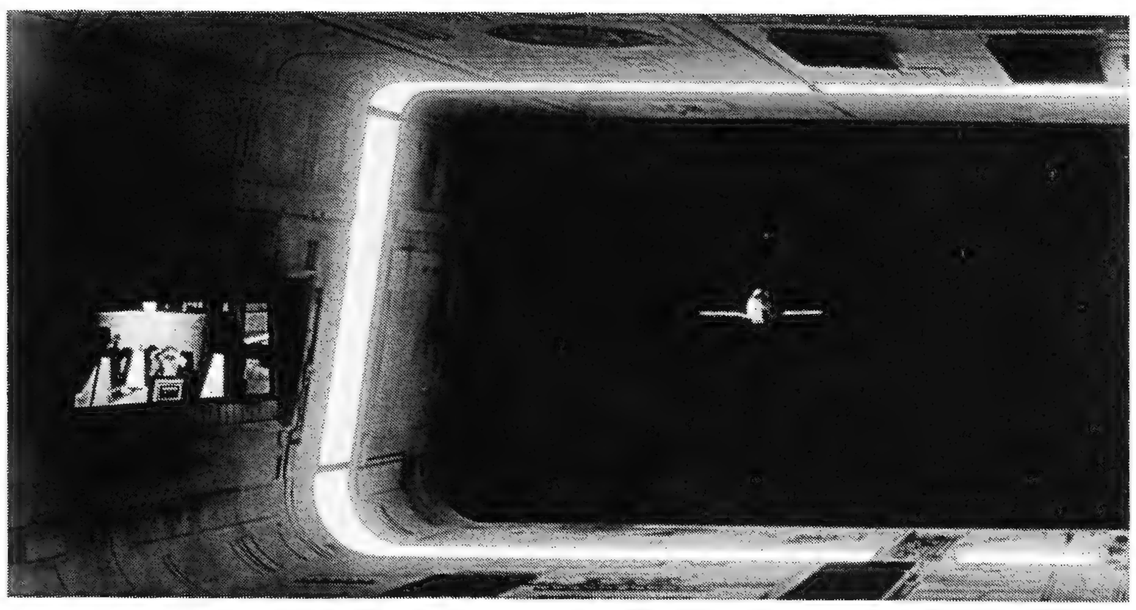
This way, you can capture an image projected onto a curved surface, giving it a more three-dimensional appearance. You might think that it would be better to just project onto a spherical screen, but in that case, the peripheral areas would inevitably be out of focus.

In an actual device, the slide projector rotates in unison with the rotation of the disc, so that light always hits the edge of the disc from the front, and the content of the slide image changes slightly in accordance with the rotation of the disc.

The final scene is a flurry of rays of light known as the Stargate Corridor.

This scene was shot using a slit-scanning system, which consisted of a 70mm camera with a very thin slit placed directly in front of the film and a screen on which a very bright image was projected from behind. The camera could be smoothly moved from 14 feet to 5 inches from the screen, and the slit moved in sync





with the camera's movement.

To take a photograph with this device, first move the camera back 14 feet, center the slit on the film, and project the image you want to photograph onto the screen. Then, gradually move the camera closer to the screen, moving the slit toward the edge of the film.

When photographed in this way, the image will be 14 feet away in the center of the screen and will move closer towards the edges. One frame will be photographed in this way, and then the camera will be moved back to the 14-foot position, the film will be advanced by one frame, and the image on the screen will be moved slightly in the direction of the slit movement, and the same photograph will be taken again.

If you watch a series of films shot in this way, you can see the images flowing in front of you.

As mentioned above, an astonishing amount of time and effort was put into each and every scene in this film. After the film was completed, Trumbull said, "We learned a lot from this film. This experience will be very useful in future filmmaking. But it would be impossible to do the same thing again."

This film is truly timeless and immortal.

STANLEY KUBRICK

Director/Producer

スタンリー・キューブリック

Kubrick was born on July 26, 1928, the son of a doctor. In high school, his dream was to become a jazz drummer, and he is still such a big fan that he enjoys playing jazz drums even now.

He also loved cameras, and at the age of 16, his photographs of the death of President Roosevelt were purchased by Look magazine. Upon graduating from high school at the age of 17, he joined Look magazine as a photographer. He worked at Look for four years.

Among the many directors, no one has a deeper knowledge of camera technology than he does, and the many innovative ideas he brought to "2001: A Space Odyssey" can be said to be a textbook on new camera technology.

While at Look, he produced documentaries and experimental films such as “Killer's Kiss” and “Fear and Desire.”

Although the films were widely praised, he was not offered a role by a film company, so he once again earned money for food by playing chess for 25 cents per game.

Around this time, he met James Harris, and the two young men collaborated on the critically acclaimed film "Risk Your Life For Cash" (1956), followed by "Charge" (1957) and "Lolita" (1962), during which time he directed "Spartacus" (1960).

"Dr. Strangelove," a comedy about nuclear war, is one of the most unconventional films ever made, winning the New York Film Critics' Award that year.

Kubrick's work tends to be somewhat pessimistic, and he himself could be described as a skeptic.

He has a pilot's license but has never flown... and is skeptical of the future of humanity given its ability to create weapons of mass destruction.

He said that he spent 2,400 hours writing the screenplay for 2001: A Space Odyssey, which he co-wrote with Arthur C. Clarke.

In order to make this film, he read every book on science and science fiction he could find, consulted with many scientists, and even invited a scientist from the National Space Program to act as a consultant to ensure the film's scientific accuracy.

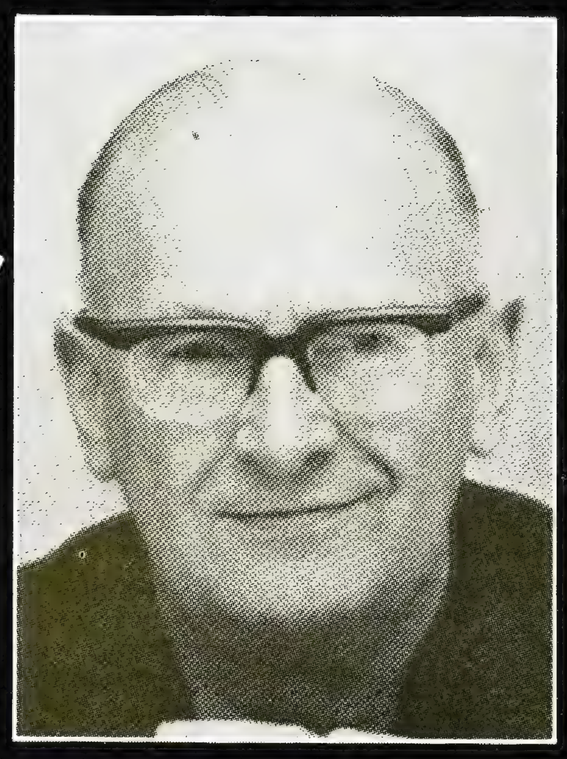
"2001: A Space Odyssey" is a brilliant combination of science and fantasy created by an artist.

James Harris, who saw rushes of "2001: A Space Odyssey" in London, said, "I think this is a film that will leave audiences saying, 'I've never seen anything like it before.' It will be the only movie that I can say is 'this is so good.'"

After "2001" came "A Clockwork Orange" and "Barry Lyndon."

ARTHUR CHARLES CLARKE

Script
アーサー・C・クラーク



Arthur C. Clarke, considered one of the greatest science fiction writers in the world, was born in England in 1917.

He is a former president of the British Interplanetary Society, a member of the Academy of Astronautics and the British Astronautical Society, and a member of many other scientific organizations.

His talent for combining scientific facts with the "dreams" of a writer began in March 1930, when, as a boy growing up on his father's farm in Minehead, Somerset, England, he read a copy of the American "Astounding Stories" that he had acquired.

Clark's collection of "Astounding" magazines grew rapidly, and before he knew it, he had collected the complete set of two similar magazines, "Wonder" and "Amazing."

After World War II, he entered King's College London.

Clark graduated with honors in physics and mathematics in two years of the usual four-year course, and went on to study advanced mathematics and applied astronomy at graduate school.

Few writers currently working have Clark's scientific talent and experience.

He wrote a detailed article in a technical journal in 1945 outlining communications satellites and the process of their construction. It was 12 years before "Sputnik" astonished the world.

His logic, reason, and jargon-free, simple writing keep ordinary people glued to their television sets when they watch his work.

It is not hard to see why his works have been translated into 30 languages and sold 5 million copies.

His works published in Japan include "The Sands of Mars" and "Childhood's End."

His many works include "The Cities and The Stars," "The Deep Range," "Space Civilizations," and "Sea of Thirst."

His 1965 “Life” article on communications satellites won the Astronautics Writers Association Award for best spaceflight article.

For some time now Clark's hobby has been the Great Australian

His exploration of the Barrier Reef and the undersea waters off the coast of Ceylon, where he has lived since 1956, has not diminished his interest in space.

He is also a Japanophile who has visited Japan several times.

● Film music composition

This work features background music composed entirely of established masterpieces and famous performances, a groundbreaking production for the time, and is sure to be a delight for music fans.

❶ The title sequence, "Overture," and the motif of the prologue "The Dawn of Mankind," are "Thus Spoke Zarathustra" by Richard Strauss (performed by the Berlin Philharmonic Orchestra, conducted by Karl Böhm).

❷ As the theme music for the mysterious black stone monument, whenever it appears, the music is "Requiem for Soprano, Mezzo-Soprano, Two Mixed Choirs and Orchestra" by György Ligeti (conducted by Francis Travis, performed by the Bavarian Radio Symphony Orchestra).

❸ The scenes of the passenger ship Orion arriving at the space station and the spaceship Aries taking off for the moon feature Johann Strauss's "The Blue Danube" (conducted by Herbert von Karajan and performed by the Berlin Philharmonic Orchestra).

❹ From the scene where Dr. Floyd arrives at the moon base to the scene where he flies to Tycho Crater in the Moon Bus, Ligeti's "Lux Aeterna" (conducted by Clytus Gottwald, performed by the Stuttgart Schola Cantorum)

❺ Captain Bowman and his crew exercise and eat aboard the spaceship Discovery, accompanied by Adagio from Aram Khachaturian's "Gayane Suite" (conducted by Gennadi Rozhdestvensky and performed by the Leningrad Philharmonic Orchestra).

❻ The space-sounding music in the psychedelic, colorful dance of the journey to Jupiter is Ligeti's "Atmospheres" (performed by Ernest Bour, conducting the Southwest German Radio Orchestra).

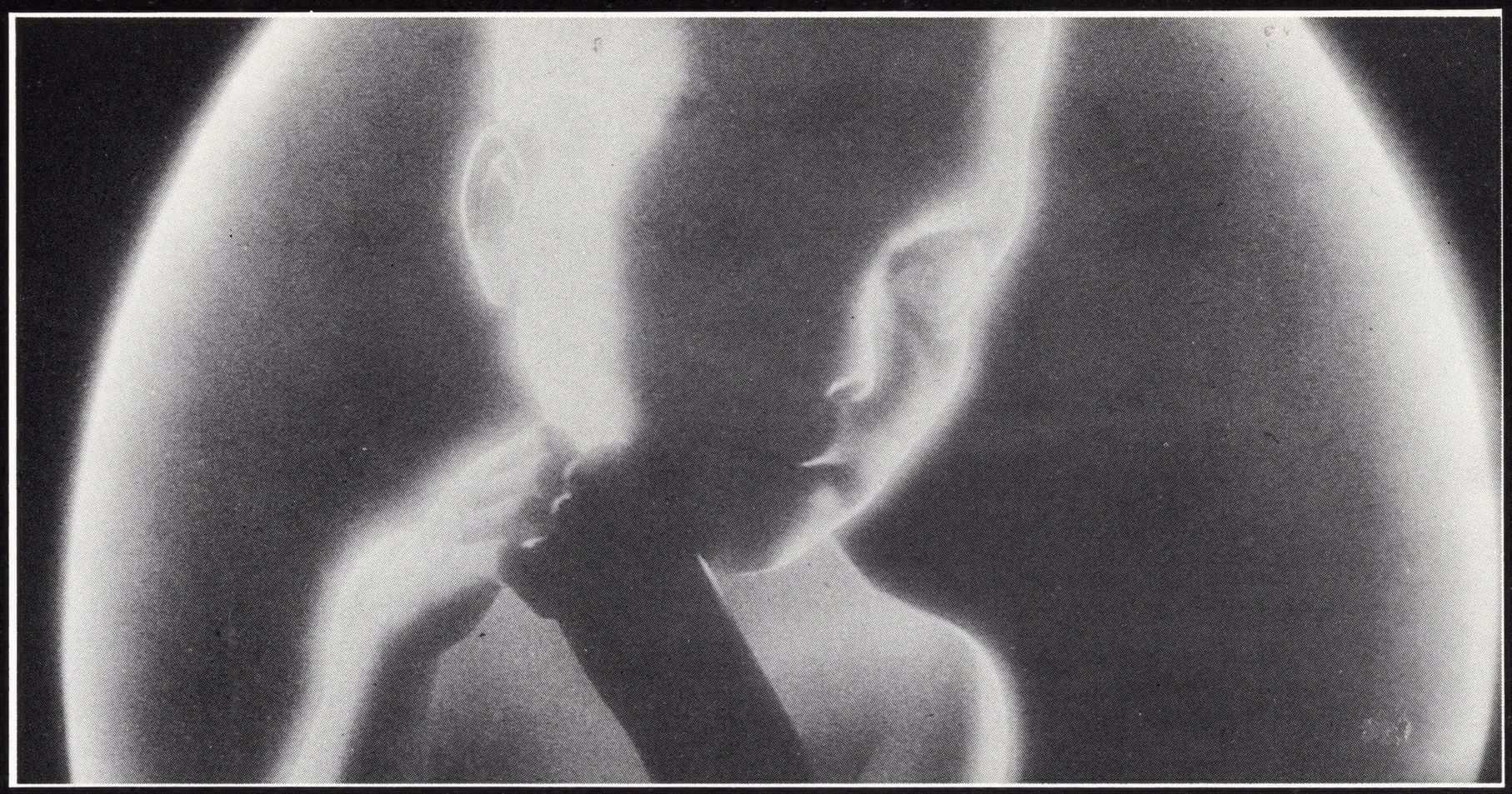
❼ In the final scene, where the superhuman is born, the same "Thus Spoke Zarathustra" as the overture is played again, and the end titles, which list the names of the songs, conductors, and orchestras are all introduced in detail...

❽ The second half of the aforementioned "The Blue Danube" will be performed.

(Soundtrack MGM Records)

● An Amazing Set

To create the spectacular sets for 2001: A Space Odyssey, art director Tony Masters assembled a team of 35 designers and draftsmen. Though set in the future, the designs were based on scientific fact rather than science fiction. Eighteen large sets were constructed for dramatic scenes set on early 21st-century Earth, a massive space station, a spaceship between Earth and the Moon, the Moon, and an interplanetary spacecraft bound for the outer solar system. The famed Vickers-Armstrong company designed and built the film's major equipment, which reached a height of 36 feet and weighed 38 tons. Truckloads of machinery were installed on the studio grounds to power the film. The film's cinematographer was Geoffrey Unsworth, whose credits include "Genghis Khan," "Beckett," and Laurence Olivier's "Othello."



Technical Advisor

To ensure the film's scientific accuracy, Kubrick worked closely with numerous scientists at the National Aeronautics and Space Administration (NASA) and major scientific institutes and universities in the United States and the United Kingdom. Three leading scientists served as technical advisors throughout filming: Frederick I. Ordaway and Harry H.C. Range, formerly of the Army Ballistic Missile Service; and George C. Marshall, formerly of the National Aeronautics and Space Administration's Space Flight Center, then at the General Astronautics Research Corporation in Huntsville, Alabama. Ordaway was responsible for the authenticity of the space scenes, for which "a number of world-class special effects engineers were recruited." Range was part of the team responsible for the exterior and interior design of the spacecraft and various space-age devices and components that appear in the film.

2001: a space odyssey

MGM presents a STANLEY KUBRICK PRODUCTION

Super Panavision® and Metrocolor

The Cast

Keir Dullea ..... *Bowman*
Gary Lockwood ..... *Poole*

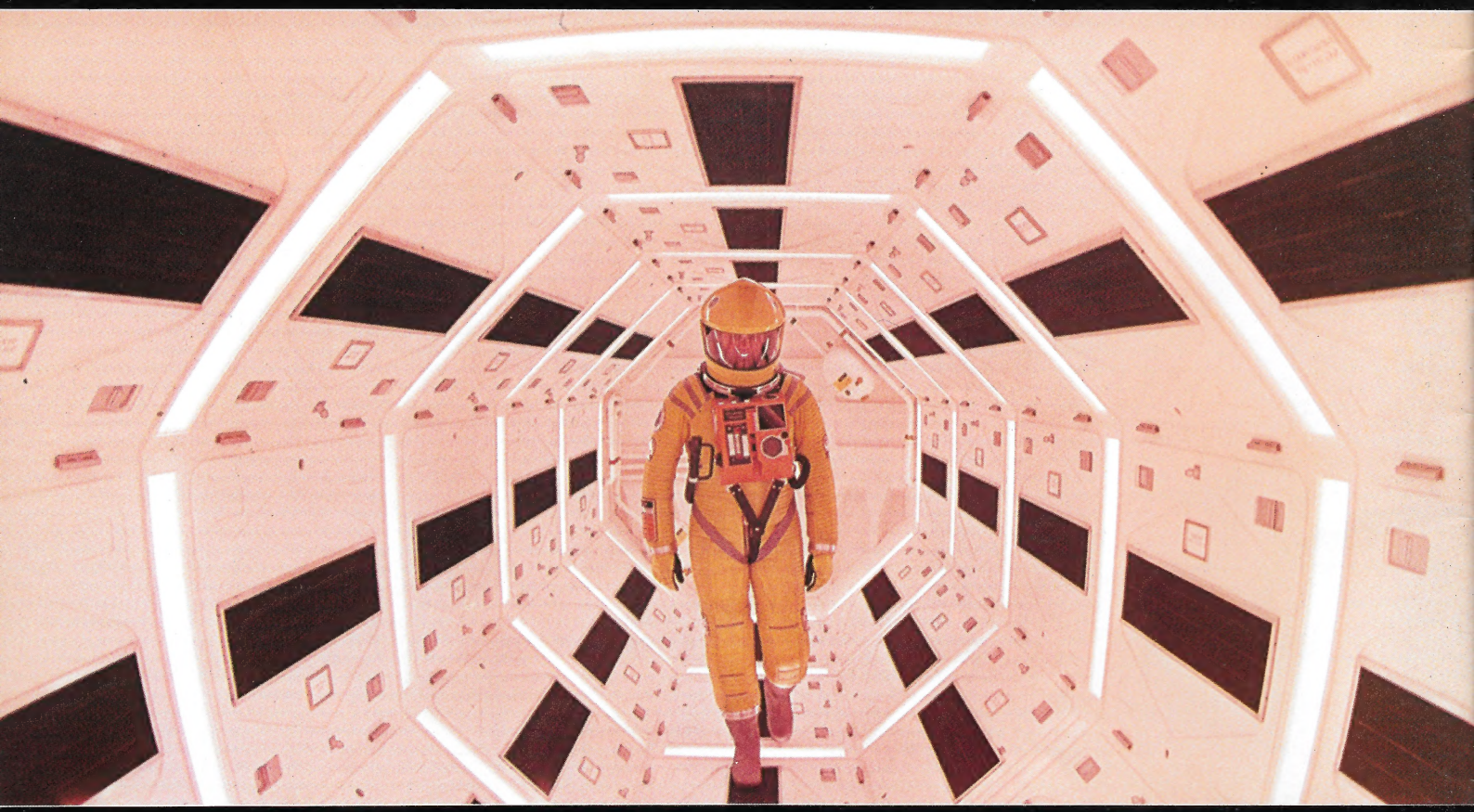
William Sylvester ..... *Dr. Heywood Floyd*
Daniel Richter ..... *Moonwatcher*
Douglas Rain ..... *Hal 9000*
Leonard Rossiter ..... *Smyslov*
Margaret Tyzack ..... *Elena*
Robert Beatty ..... *Halvorsen*
Sean Sullivan ..... *Michaels*
Frank Miller ..... *Mission Controller*

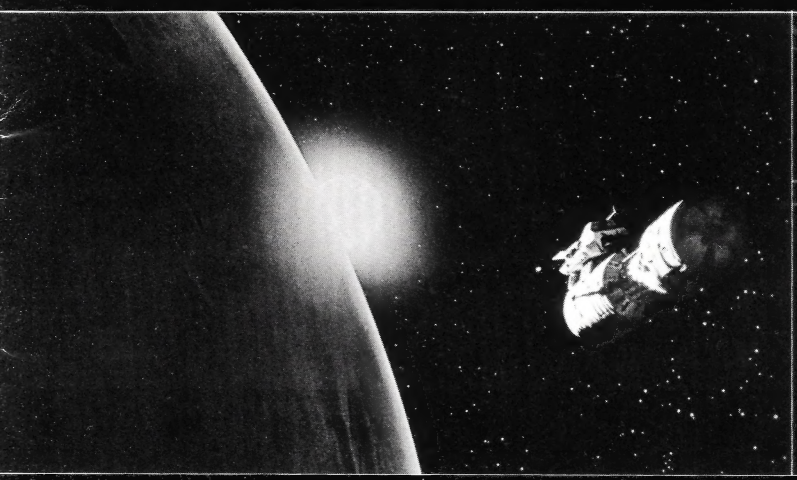
The Production

Directed and produced by ..... Stanley Kubrick
Screenplay by ..... Stanley Kubrick, Arthur C. Clarke
Director of Photography ..... Geoffrey Unsworth
Additional Photography ..... John Alcott
Production Design ..... Tony Masters, Harry Lange, Ernie Archer
Editor ..... Ray Lovejoy

All Special Photographic Effects Designed and Directed by MR. KUBRICK

Special effects supervisors ..... Wally Veevers, Douglas Trumbull, Con Pederson, Tom Howard
Wardrobe ..... Hardy Amies





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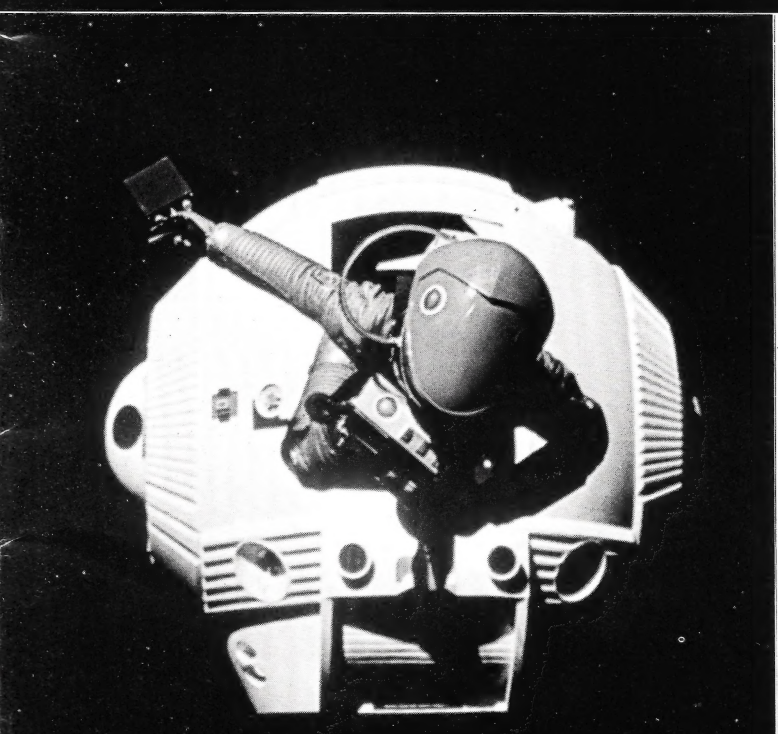

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2001: a space odyssey
STANLEY KUBRICK

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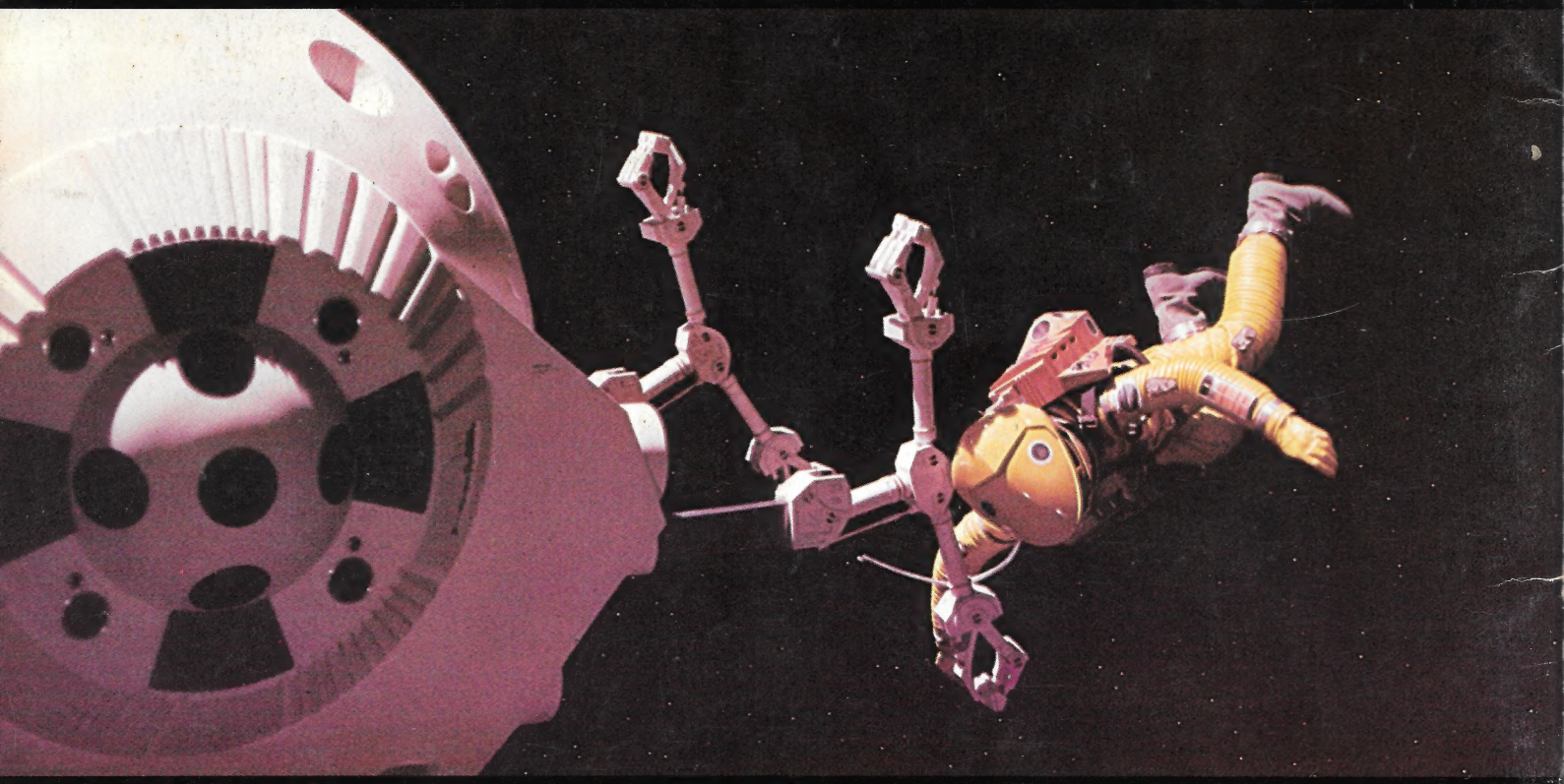

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